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Spring 1984

# Hedda Gabler

School of Theatre and Dance  
*Illinois State University*

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**1983-84**  
**THEATRE**  
Illinois State University

ILLINOIS STATE UNIVERSITY  
COLLEGE OF FINE ARTS  
DEPARTMENT OF THEATRE

presents

# *Hedda Gabler*

by

Henrik Ibsen

Directed by  
JOHN W. KIRK

Scenic Design by  
LYNDA J. KWALLEK\*

Costume Design by  
FRANK C. VYBIRAL

Lighting Design by  
TIMOTHY D. JONES

Technical Direction by  
JEFFREY ENTWISTLE

Property Design by  
GINGER S. SCOTT

**WESTHOFF THEATRE**  
**Feb. 23-26, Feb. 28-March 1**  
**8:00 p.m.**  
**1983-84 Season**

\*Master of Fine Arts Degree Candidate

## THE CAST

George Tesman, research fellow in cultural history . . . NEAL LAVINE\*  
Hedda Tesman, his wife ..... KIRSTEN L. SAHS  
Miss Juliana Tesman, his aunt ..... KAREN M. ELDRED  
Mrs. Thea Elvsted ..... MICHELLE LEE DAHMER  
Judge Brack ..... RANDALL FRYMAN  
Eilert Lovborg ..... BOB PETKOFF  
Berta, the Tesman's maid ..... HOLLY WANTUCH

## SETTING

The action takes place in Tesman's residence  
in the fashionable part of town.

## SYNOPSIS OF SCENES

### ACT I

An autumn morning.

### ACT II

Afternoon of the same day.

### ACT III

The following morning.

### ACT IV

That evening.

There will be one intermission between Act II and Act III.

## ON SOUL

There is a special aura that surrounds genius. Those of us who have been working with *Hedda Gabler* these past weeks have felt it profoundly. There is something so honest and so personal about the interaction of the characters that all of us from time to time have experienced a kind of awe; not the awe that distances us from a great and imperious figure, but the awe that grows out of the bottomless depths of the honest, the true and the profound.

*Hedda* is about love, about a woman's struggle to find her soul in a world that has asked her to be both man and woman, both winner and loser. Hedda fails in this struggle and, if we have managed our part adequately, that failure should touch us all.

Ibsen tells us, "Before I write down one word, I have to have the character in mind through and through. I must penetrate into the last wrinkle of his soul . . ." Ibsen has done that in this magnificent play. Working in the presence of pure soul has been an awesome and exhilarating . . . and humbling experience. Regardless of the level of success we have achieved, we, who have worked in the presence of genius for the past six weeks, are better for it.

—John W. Kirk



# Hedda Gabler

"What a horrible story! What a hideous play!," Clement Scott wrote in 1891. Most contemporary critics found the central figure degenerate and incomprehensible, but Henrik Jaeger described her as a "magnificent, richly endowed woman."

Henrik Ibsen may have revealed here his own emotional life. Perhaps Lovborg represents repressed emotional spontaneity, and Tesman the conservative intellectual role Ibsen chose to play.

If this play presents a portrait of the artist, it is unintentional. Ibsen was concerned with the tragedy produced by constraints on talented women in an authoritarian male society. The playwright observed that women are not all created to be mothers. "They all have a leaning towards sensuality, but are afraid of the scandal," he wrote. "They realize that life holds a purpose for them, but they cannot find that purpose."

Actresses have often portrayed Hedda "as an evil genius, a kind of suburban Lady Macbeth" (Michael Meyer). There have also been sympathetic interpretations. Elizabeth Robins, the first to do the role in the English language, saw Hedda as "pitiable in her hungry loneliness."

Directors have experimented boldly. Charles Marowitz in 1978 played the action on a circular platform symbolizing Hedda's inner world. He brought General Gabler and Diana onto the stage, and represented psychological relationships through physical actions, such as Tesman skipping a rope turned by his aunt and the housekeeper. Ingmar Bergman has presented several simplified, stylized productions with a stifling, dark red velvet setting from which Hedda never exited.

Isolated and aloof, Hedda is the aristocratic General Gabler's daughter, the jealous schoolmate of Thea Elvsted, the coquette in a circle of male admirers, the bored wife and reluctant mother to be. We are challenged to glimpse, behind her cruel and elegant mask, Hedda's inner torment and dreams of beauty.

Dr. Carla Rae Waal, Chairperson of Speech and Dramatic Arts  
University of Missouri, Columbia

## **PRODUCTION STAFF**

Stage Manager—Craig Berger\*  
Assistant Director—Mark Greenleaf\*  
Assistant Stage Manager—Janice Carter  
Assistant Set Designer—John Croissant  
Assistants to the Costume Designer—Ruth Howell, Jeff Kinard  
Master Electrician—Bryan Morris  
Poster Design—Lou Cella

## **PRODUCTION CREWS**

Costumes—Dan Rivkin, Dan Pommier, Kathy Deason, Kevin Jones,  
Ron Becket, Nancy Boxleitner, George Johnston  
Set Properties—Doug Vickers, Chuck Fudge  
Light Board Operators—Dawn J. Sherrod, Bobbie Bergelin  
Light Crew—Mark Kaetz, Greg Thomas, Paul Rebeiz, Craig Duncan,  
James Powell  
Hair Design—Vicki McGlothlin, (assistant) Carol Zimmerman  
Sound—Rick Todd  
Make-up—James Spinner

## **STUDENT PROMOTION COMMITTEE**

Nancy Boxleitner, Ken Borden, Jon O'Guinn,  
Mary Brennan, Darren Howard

## **ACKNOWLEDGEMENTS**

Community Players, Irving and Jobie Tick,  
Karen Eldred, Michelle Dahmer, Gary Olsen, Ken Follett

### **For your information . . .**

CAMERAS AND RECORDING EQUIPMENT are strictly forbidden in the theatre.

LATECOMERS will be seated in the balcony.

SMOKING is allowed only in the lobby and outside the building.

WHEELCHAIR PATRONS can arrange for special seating when tickets are purchased.

FUND-RAISING PARTIES can be arranged with your organization. For information, call Don LaCasse at 438-7314.

THE UNIVERSITY THEATRE REQUESTS that patrons refrain from leaving their seats, talking, or causing any unnecessary disturbances that might detract from the performance.

We thank you for your cooperation.



## UNIVERSITY THEATRE PRODUCTION STAFF

Business Manager ..... Don LaCasse  
Costume Shop Supervisor ..... Jan Walter  
Scene Shop Supervisor ..... Dennis Mays

### COSTUME SHOP

Graduate Assistants—Marshall Anderson, Ruth Howell, Jeff Kinard,  
Norma West, Kent Streed  
Undergraduate TA—Anna Welcome  
Undergraduate Assistants—Julie Fishman, Lisa Hyncik, Kari Beth  
Rust, Linda Schlesinger

### SCENE SHOP

Graduate Assistants—Randle Farris, Lynda Kwallek, Patty Moran,  
Gary Olsen, Malissa White  
Undergraduate Assistants—John Croissant, John Feely, Dan Kunkel  
Prop Room—Ginger Scott  
Sound—Joseph A. West

### MANAGEMENT AREA

Box Office Managers—Thom Miller, Mark Greenleaf  
Marketing Director—Megan Peterson  
Assistant Box Office Manager—Mary Hager  
University Theatre Photographer—Brad Miller  
University Theatre House Manager—Jeff Rodgers  
Program Coordinator—Kirsten Sahs  
Management Assistants—Laurie Barrick, Jeanne Lee, Jane Sonnen-  
berg, Mike Rosendahl

All Production areas are assisted by numerous practicum students.

### DEPARTMENT OF THEATRE FACULTY AND STAFF

#### FACULTY

Chairperson: Alvin Goldfarb

Edward A. Andreasen, Jeffrey Entwistle, Kathe Geist, Douglas Harris, John  
W. Kirk, Don LaCasse, Ralph L. Lane, Ron Mottram, Calvin Lee Pritner,  
Pamela Ritch, J. William Ruyle, Jean Scharfenberg, John Sipes, Patricia  
Snoyer, Frank C. Vybiral, Ronald Wainscott, Jerry Walker, Dan L. Wilhelm

#### CIVIL SERVICE STAFF

Dennis Mays, June Mays, Patricia Neef, Wilma Pforr, Jan Walter

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## Coming Soon

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#### Allen Theatre

#### SORROWS OF STEPHEN

By Peter Parnell  
Mar. 16-22 at 8:00 pm  
Mar. 17 at 2 & 8 pm

#### Braden Auditorium

#### FIDDLER ON THE ROOF

by Stein, Bock & Harnick  
Apr. 5-7 at 8:00 pm

#### Allen Theatre

#### THE LOWER DEPTHS

By Maxim Gorky  
Apr. 20, 21, 23-27  
at 8:00 pm